



2nd Sunday in Lent
March 16, 2025

3125 5th Ave. S., Great Falls, MT (406) 315-1203 www.newhopegf.org
Rev. Tammy Bull, Pastor

Our mission: to share our faith in Christ by serving all with respectful compassion.

GATHERING

Gathering Music: *"Processional" from Little Lyric Suite* Kenneth T. Kosche
Welcome & Announcements
Prelude: *"Fanfare" from Little Lyric Suite* Kenneth T. Kosche

L: Blessed be the holy Trinity, + one God: who forgives all our sin, whose mercy endures forever. **C: Amen.**

L: Let us return to God, confessing our sin in the assurance of God's abiding love.

L: Compassionate One,

C: You are slow to anger and abounding in steadfast love, but our lives do not always reflect you and your love for the world. We do not show others the tender compassion you have shown to us. We do not welcome others with the radical hospitality you grant to all people. We oppress others, even though you have set us free again and again. We squander the abundant gifts of the earth. Transform our lives and guide us again in the way of the cross. Amen.

L: Beloved in Christ, God's arms are always stretched open wide to welcome the wandering ones home. In + Christ your sins are forgiven. You have a place in God's house forever **C: Amen.**

Gathering Song: O Christ, Your Heart Compassionate ELW #722

1. O Christ, your heart, compassionate, bore ev'ry human pain.
Its beating was the pulse of God; its breadth, God's vast domain.
The heart of God, the heart of Christ combined in perfect rhyme
To write God's love in human deeds, eternity in time.
2. As once you welcomed those cast down and healed the sick, the blind,
So may all bruised and broken lives through us your help still find.
Lord, join our hearts with those who weep that none may weep alone,
And help us bear another's pain as though it were our own.
3. O Christ, create new hearts in us that beat in time with yours,
That, joined by faith with your great heart, become love's open doors.
We are your body, risen Christ; our hearts, our hands we yield
That through our life and ministry your love may be revealed.
4. O Love that made the distant stars, yet marks the sparrow's fall,
Whose arms stretched wide upon a cross embrace and bear us all:
Come, make your church a servant church that walks your servant ways,
Whose deeds of love rise up to you, a sacrifice of praise!

L: The grace of our Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with you all. **C: And also with you.**

Refrain: Kyrie... eleison, on our world and on our way. Kyrie... eleison, ev'ry day.

1. For peace in the world, for the health of the church, for the unity of all;
For this holy house, for all who worship and praise,
let us pray to the Lord, let us pray to the Lord. (refrain)
2. That we may live out your impassioned response to the hungry and the poor;
That we may live out truth and justice and grace,
let us pray to the Lord, let us pray to the Lord. (refrain)
3. For peace in our hearts, for peace in our homes, for friends and family;
For life and for love, for our work and our play,
let us pray to the Lord, let us pray to the Lord. (refrain)
4. For your Spirit to guide; that you center our lives in the water and the Word;
That you nourish our souls with your body and blood,
let us pray to the Lord, let us pray to the Lord. (refrain)

L: We pray together the Prayer of the Day:

C: God of the covenant, in the mystery of the cross you promise everlasting life to the world. Gather all peoples into your arms, and shelter us with your mercy, that we may rejoice in the life we share in your Son, Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

WORD

1st Reading: Genesis 15:1-12, 17-18

L: Word of God, word of life. **C: Thanks be to God.**

Responsive Reading from Psalm 27

L: The Lord is my light and my salvation; whom then shall I fear? The Lord is the stronghold of my life; of whom shall I be afraid?

C: Though an army encamp against me, my heart will not fear. Though war rise up against me, my trust will not be shaken.

L: One thing I ask of the Lord; one thing I seek; that I may swell in the house of the Lord all the days of my life; to gaze upon the beauty of the Lord and to seek God in the temple.

C: For in the day of trouble God will give me shelter, hide me in the hidden places of the sanctuary, and raise me high upon a rock.

L: Hear my voice, O Lord, when I call; have mercy on me and answer me.

C: My heart speaks your message – “Seek my face.” Your face, O Lord, I will seek.

L: Hide not your face from me, turn not away from your servant in anger. Cast me not away – you have been my helper; forsake me not, O God of my salvation.

C: Though my father and my mother forsake me, the Lord will take me in.

L: Teach me your way, O Lord; lead me on a level path, because of my oppressors.

C: Wait for the Lord and be strong. Take heart and wait for the Lord!

2nd Reading: Philippians 3:17-4:1

L: Word of God, word of life. **C: Thanks be to God.**

Lenten Response:

ELW p. 189

Let your steadfast love come to us, O Lord.
Let your steadfast love come to us, O Lord.
Save us as you promised; we will trust your Word.
Let your steadfast love come to us, O Lord.

Gospel Reading: Luke 13:31-35
L: The Gospel of our Lord.

C: Glory to you, O Lord.
C: Praise to you, O Christ.

Children's Time
Sermon

Rev. Tammy Bull

Hymn of the Day: Around You, O Lord Jesus

ELW #468

1. Around you, O Lord Jesus, your own you gather still
To share the feast you give us with grace our lives to fill.
You say to us so lovingly, "Take, eat! This is my body!
Take, drink! This is my blood!"
2. We hear your invitation, and heed, O Lord, your call;
Your work of consolation is spoken here to all.
It draws us to your loving heart; it brings to us your blessing,
which never will depart.
3. We are your own forever; until our final breath
We will be true and never – in joy, in grief, in death –
Depart from you, for you are still among your people dwelling,
as you have said you will.

Apostles' Creed

ELW p. 105

I believe in God, the Father Almighty, creator of heaven and earth.

I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead. On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.

I believe in the Holy Spirit, the holy catholic church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting. Amen.

Prayers of the People (petitions end "Lord, in your mercy... **hear our prayer.**")

Sharing the Peace of Christ

L: The peace of the Lord be with you always. **C: And also with you.**

MEAL

Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, through our local partnerships with the Helping Hands food ministry, and Family Promise of Great Falls. We appreciate your gifts of time, money, energy, and prayers to this work! If you are our guest today - either in person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: *Savior, Again to Your Dear Name*

E. J. Hopkins/ arr. Robert Powell

Offering Response: Spirit, Open My Heart (refrain only)

ACS #1043

Spirit, open my heart to the joy and pain of living.

As you love may I love, in receiving and in giving. Spirit, open my heart.

Offertory Prayer: **C: Gracious Provider, you set your immense treasures among us, opening your heart to the world. As we prepare to feast on your bountiful love, deepen our commitment to sharing those treasures with others, through our Savior, Jesus Christ. Amen.**

The Great Thanksgiving

L: The Lord be with you.

C: And also with you.

L: Lift up your hearts.

C: We lift them to the Lord.

L: Let us give thanks to the Lord our God.

C: It is right to give our thanks and praise.

L: It is indeed right... we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p. 190

Holy, holy, holy Lord. God of pow'r and might, heaven and earth are full of your glory, full of your glory.

Hosanna, hosanna, hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna,

hosanna, hosanna in the highest.

Words of Institution and Lord's Prayer

C: Our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

Invitation to Communion

All who are hungry, come! The feast of grace is spread.

Lamb of God

ELW p.191

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world;

grant us peace, grant us peace, Lamb of God.

Hymn during Communion: Soul, Adorn Yourself with Gladness

ELW #488

1. Soul, adorn yourself with gladness, leave the gloomy haunts of sadness,
Come into the daylight's splendor, there with joy your praises render.
Bless the one whose grace unbounded this amazing banquet founded;
Christ, though heav'nly, high, and holy, deigns to dwell with you most lowly.
2. Hasten as a bride to meet him, eagerly and gladly greet him.
There he stands already knocking; quickly, now, your gate unlocking,
Open wide the fast-closed portal, saying to the Lord immortal:

“Come, and leave your loved one never; Dwell within my heart forever.”

3. Now in faith I humbly ponder over this surpassing wonder
That the bread of life is boundless though the souls it feeds are countless;
With the choicest wine of heaven Christ’s own blood to us is given.
Oh, most glorious consolation, pledge and seal of my salvation.
4. Jesus, source of lasting pleasure, truest friend, and dearest treasure,
Peace beyond all understanding, joy into all life expanding:
Humbly now, I bow before you, love incarnate, I adore you;
Worthily let me receive you, and, so favored, never leave you.

P: The body and blood of our Lord and Savior Jesus Christ strengthen us, unite us, and keep us in his grace. **C: Amen.**

L: Let us all pray... **C: Generous Host, you have shared your feast with us and made us new. Send us now to set tables of love and grace in our communities, that your liberating love might nourish the world into freedom, in the name of the crucified one, Jesus Christ our Lord. Amen.**

SENDING

L: God our tender parent, God the crucified one, God the reconciling Spirit, + bless you now and forever. **C: Amen.**

Sending Song: Day By Day

ELW #790

1. Day by day, your mercies, Lord, attend me, bringing comfort to my anxious soul.
Day by day, the blessings, Lord, you send me draw me nearer to my heav’nly goal.
Love divine, beyond all mortal measure, brings to naught the burdens of my quest;
Savior, lead me to the home I treasure, where at last I’ll find eternal rest.
2. Day by day, I know you will provide me
strength to serve and wisdom to obey;
I will seek your loving will to guide me o’er the paths I struggle day by day.
I will fear no evil of the morrow, I will trust in your enduring grace.
Savior, help me bear life’s pain and sorrow till in glory I behold your face.
3. Oh, what joy to know that you are near me
when my burdens grow too great to bear;
Oh, what joy to know that you will hear me when I come, O Lord, to you in prayer.
Day by day, no matter what betide me, you will hold me ever in your hand.
Savior, with your presence here to guide me, I will reach at last the promised land.

L: Go in peace. Care for others as God cares for you. **C: Thanks be to God!**

Postlude: *Trumpet Tune*

Willaim Phemister

Accompanist: James Rickley Cantor: Victoria Bull Acolyte:

Reader: Communion Asst: Peggy Dean

Fellowship: Peggy Dean Altar Care: Gaynell Tempel & Michelle Yoder

March Special Offering: Month-long **Toilet Paper** Collection for Helping Hands



ANNOUNCEMENTS for the Week of March 16:

- TODAY: Executive Team meets in the Library following worship
- Tues. 3/18: Church Council meets at 7 pm in the Library
- Wed. 3/19: Lent Soup Supper and worship. Soup at 6 pm; worship from 6:30 – 7:15 pm in the Social Hall.
- Thu. 3/20: R.O.M.E.O. men's lunch group meets at 11:30 am - Fireside Room
- Sat. 3/22: Church Council Retreat from 9 am – 1 pm in the Fireside Room. Lunch will be provided.

Keeping in Prayer... Larry; Jeff & family; Tommi; Pam; Christina; Chase; Mari; Beth; Jean; Connor; Kameron & family; Peggy; Bob; Carol; Bud & Linda; Susan; Jane; Barbara & Jerry; Sumner; Sue; Dee; Triston; MaryAnn; Carl & Harley; Ann; Arvin; Beth; Arnie; Peggy & Larry; Sandy; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine.

Lent Mid-week Soup Suppers and Holden Evening Prayer on Wednesdays during Lent. Please sign up to bring a pot of your favorite soup! Soup supper begins at 6 pm followed by worship at 6:30 pm in the Social Hall.

32nd St. from 5th Ave. S. to Central Ave. will remain closed through April 30.

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Processional(No. 2 from *Little Lyric Suite*)

Sw. 8' accompaniment
 Gt. Solo stop
 Ped. 16, 8 to balance

Kenneth T. Kosche**Stately, with a snap!** ♩ = ca. 72

The musical score is written for guitar and piano accompaniment. It consists of three systems of music, each with three staves. The top staff is for the guitar (Gt.), the middle staff is for the piano (Sw.), and the bottom staff is for the piano accompaniment (Ped.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Stately, with a snap!' with a quarter note equal to approximately 72 beats per minute. The first system starts with a guitar solo marked 'f' and a piano accompaniment marked 'mf' and 'detached'. The second system continues the guitar solo and piano accompaniment. The third system concludes the piece with a final guitar solo and piano accompaniment.

Duration: 4:45

10

Musical score for measures 10-13. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and chords.

14

Musical score for measures 14-17. The right hand continues with a melodic line. At measure 16, there is a dynamic marking *f* (forte) and a performance instruction *Plenum* in curly braces, indicating a full organ sound. The left hand continues with a bass line.

18

Musical score for measures 18-20. The right hand features a melodic line with eighth notes. The left hand continues with a bass line.

21

Musical score for measures 21-24. The right hand features a melodic line with eighth notes. The left hand continues with a bass line.

25

No Ped.

28

31

Gt.
f

35

Sw. *mf*
Ped.

38

41

f { Plenum

This system contains measures 41 through 44. The music is in a key with two sharps (F# and C#). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is placed above the first measure of the second system, with a bracket labeled "Plenum" extending over the following measures.

45

This system contains measures 45 through 47. The melodic line continues with eighth and sixteenth notes, and the accompaniment remains consistent with the previous system.

48

This system contains measures 48 through 50. The melodic line shows some chromatic movement, and the accompaniment continues with chords and single notes.

51

molto rit. 2nd time only

This system contains measures 51 through 54. The music concludes with a double bar line. A dynamic marking of *molto rit.* (molto ritardando) is placed above the first measure of the second system, with the instruction "2nd time only" written below it.

Welcome & Announcements

Prelude: *"Fanfare" from Little Lyric Suite*

Kenneth T. Kosche

Fanfare

(No. 1 from *Little Lyric Suite*)

Kenneth T. Kosche

Sw. *mf*
Gt. *f*
Ped. *f*

Bright, marcato ♩ = ca. 72

The musical score is written for piano and guitar. It consists of five systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various dynamics and articulations: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *rit. assai* (ritardando assai). Specific instructions include "Bright, marcato", "No Ped.", "Ped.", "Sw." (swell), and "Gt." (guitar). The score is marked with measure numbers 4, 9, 15, and 21. The piece concludes with a double bar line.

Duration: 0:25

L: Blessed be the holy Trinity, + one God: who forgives all our sin, whose mercy endures forever. **C: Amen.**

L: Let us return to God, confessing our sin in the assurance of God's abiding love.

L: Compassionate One,

C: You are slow to anger and abounding in steadfast love, but our lives do not always reflect you and your love for the world. We do not show others the tender compassion you have shown to us. We do not welcome others with the radical hospitality you grant to all people. We oppress others, even though you have set us free again and again. We squander the abundant gifts of the earth. Transform our lives and guide us again in the way of the cross. Amen.

L: Beloved in Christ, God's arms are always stretched open wide to welcome the wandering ones home. In + Christ your sins are forgiven. You have a place in God's house forever **C: Amen.**

Gathering Song: O Christ, Your Heart Compassionate

ELW #722

1. O Christ, your heart, compassionate, bore ev'ry human pain.
Its beating was the pulse of God; its breadth, God's vast domain.
The heart of God, the heart of Christ combined in perfect rhyme
To write God's love in human deeds, eternity in time.
2. As once you welcomed those cast down and healed the sick, the blind,
So may all bruised and broken lives through us your help still find.
Lord, join our hearts with those who weep that none may weep alone,
And help us bear another's pain as though it were our own.
3. O Christ, create new hearts in us that beat in time with yours,
That, joined by faith with your great heart, become love's open doors.
We are your body, risen Christ; our hearts, our hands we yield
That through our life and ministry your love may be revealed.
4. O Love that made the distant stars, yet marks the sparrow's fall,
Whose arms stretched wide upon a cross embrace and bear us all:
Come, make your church a servant church that walks your servant ways,
Whose deeds of love rise up to you, a sacrifice of praise!

Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 112. The introduction consists of two systems of music. The first system has four measures, and the second system has four measures, ending with a double bar line and repeat dots. The melody is primarily in the right hand, while the left hand provides a harmonic accompaniment with chords and moving lines.

Tune: German melody, 18th cent.

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Introductions and Alternate Accompaniments for Piano, vol. 8, ISBN 978-0-8006-2366-1

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Introduction

The musical score is written for organ and consists of four systems of three staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system features a treble staff with a melodic line starting on a whole rest, a bass staff with a rhythmic accompaniment of eighth notes, and a lower bass staff with a similar eighth-note pattern. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system shows the melodic line moving to a higher register and the accompaniment becoming more active with sixteenth-note patterns. The fourth system concludes the introduction with a final melodic phrase in the treble and a rhythmic accompaniment in the bass.

Tune: German melody, 18th cent.

Arrangement: Frederick Frahm; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 8, ISBN 978-0-8006-3921-1

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This image shows a handwritten musical score for piano, consisting of three staves. The music is written in G major (one sharp) and 4/4 time. The first staff is the treble clef, the second is the bass clef, and the third is a separate bass clef staff. The piece consists of four measures. The first measure features a melody of quarter notes in the treble and a bass line of half notes. The second measure continues the melody with eighth notes and the bass line with quarter notes. The third measure has a long note in the treble and a bass line of eighth notes. The fourth measure concludes with a dotted half note in the treble and a bass line of quarter notes. The score ends with a double bar line.



1 O Christ, your heart, com - pas - sion - ate, bore ev - 'ry hu - man pain.
 2 As once you wel - comed those cast down and healed the sick, the blind,
 3 O Christ, cre - ate new hearts in us that beat in time with yours,
 4 O Love that made the dis - tant stars, yet marks the spar - row's fall,



Its beat - ing was the pulse of God; its breadth, God's vast do - main.
 so may all bruised and bro - ken lives through us your help still find.
 that, joined by faith with your great heart, be - come love's o - pen doors.
 whose arms stretched wide up - on a cross em - brace and bear us all:



The heart of God, the heart of Christ com - bined in per - fect rhyme
 Lord, join our hearts with those who weep that none may weep a - lone,
 We are your bod - y, ris - en Christ; our hearts, our hands we yield
 come, make your church a ser - vant church that walks your ser - vant ways,



to write God's love in hu - man deeds, e - ter - ni - ty in time.
 and help us bear an - oth - er's pain as though it were our own.
 that through our life and min - is - try your love may be re - vealed.
 whose deeds of love rise up to you, a sac - ri - fice of praise!



Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and quarter notes. The middle staff is in bass clef with the same key signature, featuring a harmonic accompaniment of chords and some eighth notes. The bottom staff is also in bass clef with the same key signature, providing a bass line with quarter and eighth notes.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and quarter notes. The middle staff is in bass clef with the same key signature, featuring a harmonic accompaniment of chords and some eighth notes. The bottom staff is also in bass clef with the same key signature, providing a bass line with quarter and eighth notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and quarter notes. The middle staff is in bass clef with the same key signature, featuring a harmonic accompaniment of chords and some eighth notes. The bottom staff is also in bass clef with the same key signature, providing a bass line with quarter and eighth notes. The system concludes with a double bar line.

Accompaniment

The image shows two systems of piano accompaniment for the hymn 'O Christ, Your Heart, Compassionate'. Each system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music is written in a simple, homophonic style. The first system covers the first four measures, and the second system covers the next four measures. The melody is primarily in the right hand, with the left hand providing harmonic support through chords and single notes.

Tune: German melody, 18th cent.

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The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a sequence of chords and eighth-note patterns. The bass staff begins with a bass clef and the same key signature, featuring a steady eighth-note accompaniment. The system concludes with a double bar line and repeat dots.

The second system continues the musical piece. The treble staff shows a progression of chords and eighth-note figures. The bass staff maintains the eighth-note accompaniment. The system ends with a double bar line and repeat dots. There are some handwritten annotations in the final measure of the treble staff, including a wavy line and the word "piano".

L: The grace of our Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with you all. **C: And also with you.**

Kyrie

ELW p. 184

Refrain: Kyrie... eleison, on our world and on our way. Kyrie... eleison, ev'ry day.

1. For peace in the world, for the health of the church, for the unity of all;
For this holy house, for all who worship and praise,
let us pray to the Lord, let us pray to the Lord. (refrain)
2. That we may live out your impassioned response to the hungry and the poor;
That we may live out truth and justice and grace,
let us pray to the Lord, let us pray to the Lord. (refrain)
3. For peace in our hearts, for peace in our homes, for friends and family;
For life and for love, for our work and our play,
let us pray to the Lord, let us pray to the Lord. (refrain)
4. For your Spirit to guide; that you center our lives in the water and the Word;
That you nourish our souls with your body and blood,
let us pray to the Lord, let us pray to the Lord. (refrain)

Gathering Song

The time of gathering song may be brief or extended, and may include one or more of the following: hymns, psalms; a Kyrie; a canticle of praise.

During this time, the presiding minister and the assembly greet each other.

The grace of our Lord Jesus Christ, the love of God,
and the communion of the Holy Spirit be with you all.

And also with you.

A Kyrie may be sung. The assembly sings the refrain, and a leader sings the verses.

Refrain

All

S 184

Musical score for the first system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: "Ky - ri - e e - lei - son, on our world and on". The piano accompaniment includes chord markings: E, G#m7, A, B, E, G#m7.

Musical score for the second system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: "our way. Ky - ri - e e - lei - son,". The piano accompaniment includes chord markings: A, B, E, G#m7, A, B.

Musical score for the third system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: "ev - 'ry day." followed by two boxed sections: "To verses" and "Last time". The piano accompaniment includes chord markings: E, G#m7, A, B, A, B, E.

Leader/Choir



1 For peace in the world, for the health of the church, for the
2 That we may live out your im - pas-sioned re - sponse to the
3 For peace in our hearts, . . . for peace in our homes, . . . for
4 For your Spir - it to guide; that you cen - ter our lives in the

C#m

B



u - ni - ty of all; for
hun - gry and the poor; that
friends and fam - i - ly; for
wa - ter and the Word; that you

A

E



this ho - ly house, for all who wor-ship and praise,
we may live out truth and jus-tice and grace,
life and for love, for our work and our play,
nour-ish our souls with your bod - y and blood,

C#m

B



intro

Refrain



let us pray to the Lord, let us pray to the Lord.

A

B

A/C#

B/D#



L: We pray together the Prayer of the Day:

C: God of the covenant, in the mystery of the cross you promise everlasting life to the world. Gather all peoples into your arms, and shelter us with your mercy, that we may rejoice in the life we share in your Son, Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

WORD

1st Reading: Genesis 15:1-12, 17-18

God's Covenant with Abram

15 After these things the word of the Lord came to Abram in a vision, "Fear not, Abram, I am your shield; your reward shall be very great." 2 But Abram said, "O Lord God, what wilt thou give me, for I continue childless, and the heir of my house is Elie'zer of Damascus?" 3 And Abram said, "Behold, thou hast given me no offspring; and a slave born in my house will be my heir." 4 And behold, the word of the Lord came to him, "This man shall not be your heir; your own son shall be your heir." 5 And he brought him outside and said, "Look toward heaven, and number the stars, if you are able to number them." Then he said to him, "So shall your descendants be." 6 And he believed the Lord; and he reckoned it to him as righteousness.

7 And he said to him, "I am the Lord who brought you from Ur of the Chalde'ans, to give you this land to possess." 8 But he said, "O Lord God, how am I to know that I shall possess it?" 9 He said to him, "Bring me a heifer three years old, a she-goat three years old, a ram three years old, a turtledove, and a young pigeon." 10 And he brought him all these, cut them in two, and laid each half over against the other; but he did not cut the birds in two. 11 And when birds of prey came down upon the carcasses, Abram drove them away.

12 As the sun was going down, a deep sleep fell on Abram; and lo, a dread and great darkness fell upon him.

17 When the sun had gone down and it was dark, behold, a smoking fire pot and a flaming torch passed between these pieces. 18 On that day the Lord made a covenant with Abram, saying, "To your descendants I give this land, from the river of Egypt to the great river, the river Euphra'tes,

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading from Psalm 27

L: The Lord is my light and my salvation; whom then shall I fear? The Lord is the stronghold of my life; of whom shall I be afraid?

C: Though an army encamp against me, my heart will not fear. Though war rise up against me, my trust will not be shaken.

L: One thing I ask of the Lord; one thing I seek; that I may dwell in the house of the Lord all the days of my life; to gaze upon the beauty of the Lord and to seek God in the temple.

C: For in the day of trouble God will give me shelter, hide me in the hidden places of the sanctuary, and raise me high upon a rock.

L: Hear my voice, O Lord, when I call; have mercy on me and answer me.

C: My heart speaks your message – “Seek my face.” Your face, O Lord, I will seek.

L: Hide not your face from me, turn not away from your servant in anger. Cast me not away – you have been my helper; forsake me not, O God of my salvation.

C: Though my father and my mother forsake me, the Lord will take me in.

L: Teach me your way, O Lord; lead me on a level path, because of my oppressors.

C: Wait for the Lord and be strong. Take heart and wait for the Lord!

2nd Reading: Philippians 3:17-4:1

17 Brethren, join in imitating me, and mark those who so live as you have an example in us. 18 For many, of whom I have often told you and now tell you even with tears, live as enemies of the cross of Christ. 19 Their end is destruction, their god is the belly, and they glory in their shame, with minds set on earthly things. 20 But our commonwealth is in heaven, and from it we await a Savior, the Lord Jesus Christ, 21 who will change our lowly body to be like his glorious body, by the power which enables him even to subject all things to himself.

4 Therefore, my brethren, whom I love and long for, my joy and crown, stand firm thus in the Lord, my beloved.

L: Word of God, word of life.

C: Thanks be to God.

Lenten Response:

ELW p. 189

Let your steadfast love come to us, O Lord.

Let your steadfast love come to us, O Lord.

Save us as you promised; we will trust your Word.

Let your steadfast love come to us, O Lord.

D Bm G² A⁷ sus A⁷

Optional introduction

Let your stead - fast love come to us, O

D Bm⁷

Lord. Let your stead - fast love

G² A⁷ sus D

come to us, O Lord.

Bm F#m⁷ D⁷ sus

Save us as you prom - ised; we will trust your

G Em Bm A

word. Let your stead-fast love

E/G# G A7/G A/B D/E

come to us, O Lord.

A7sus A7 D

Gospel Reading: Luke 13:31-35

C: Glory to you, O Lord.

The Lament over Jerusalem

31 At that very hour some Pharisees came, and said to him, “Get away from here, for Herod wants to kill you.” 32 And he said to them, “Go and tell that fox, ‘Behold, I cast out demons and perform cures today and tomorrow, and the third day I finish my course. 33 Nevertheless I must go on my way today and tomorrow and the day following; for it cannot be that a prophet should perish away from Jerusalem.’ 34 O Jerusalem, Jerusalem, killing the prophets and stoning those who are sent to you! How often would I have gathered your children together as a hen gathers her brood under her wings, and you would not! 35 Behold, your house is forsaken. And I tell you, you will not see me until you say, ‘Blessed is he who comes in the name of the Lord!’”

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children’s Time

Sermon

Rev. Tammy Bull

Hymn of the Day: Around You, O Lord Jesus

ELW #468

1. Around you, O Lord Jesus, your own you gather still
 To share the feast you give us with grace our lives to fill.
 You say to us so lovingly, “Take, eat! This is my body!
 Take, drink! This is my blood!”
2. We hear your invitation, and heed, O Lord, your call;
 Your work of consolation is spoken here to all.
 It draws us to your loving heart; it brings to us your blessing,
 which never will depart.
3. We are your own forever; until our final breath
 We will be true and never – in joy, in grief, in death –
 Depart from you, for you are still among your people dwelling,
 as you have said you will.

Introduction

The musical score is written for piano in a 6/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each (treble and bass clef). The first system begins with a treble clef, a key signature of two flats, and a 6/4 time signature. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The bass clef accompaniment starts with a quarter rest, followed by quarter notes G3, A3, B-flat3, and C4. The second system continues the melody with quarter notes D5, E5, F5, and G5, and the bass clef accompaniment with quarter notes D4, E4, F4, and G4. The third system features a more complex melody with eighth and sixteenth notes, and the bass clef accompaniment with quarter notes. The fourth system concludes the introduction with a final chord in the treble clef and a quarter rest in the bass clef.

Tune: H. Thomiss n, *Den danske Psalmebog*, 1569

Arrangement: Rachel Trelstad Porter; copyright   2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 4, ISBN 978-0-8006-2362-3

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Introduction

The musical score is arranged for organ and consists of three systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The first system begins with a mezzo-piano (*mp*) dynamic. The second system ends with a crescendo (*c.f.*) and a mezzo-forte (*mf*) dynamic. The third system ends with a crescendo (*c.f.*) and a mezzo-piano (*mp*) dynamic. The organ part in the third system is mostly sustained chords and block chords.

Tune: H. Thomissön, *Den danske Psalmebog*, 1569

Arrangement: Jayne Southwick Cool; copyright © 2008 Augsburg Fortress. All rights reserved.

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First system of a musical score in 3/4 time, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of chords and eighth notes in the right hand, and a bass line of quarter notes in the left hand. A dynamic marking of *mf* is present at the end of the system.

Second system of the musical score, continuing the grand staff notation. The right hand features more complex chordal textures and eighth-note patterns. The left hand continues with a steady bass line. A dynamic marking of *c.f.* is present at the end of the system.

Third system of the musical score, concluding the piece. The right hand has a melodic line with eighth notes and chords. The left hand has a bass line with quarter notes and a final cadence. A dynamic marking of *c.f.* is present at the end of the system.

1 A - round you, O Lord Je - sus, your own you gath - er still
 2 We hear your in - vi - ta - tion, and heed, O Lord, your call;
 3 We are your own for - ev - er; un - til our fi - nal breath

to share the feast you give us with grace our lives to fill.
 your word of con - so - la - tion is spo - ken here to all.
 we will be true and nev - er— in joy, in grief, in death—

You say to us so lov - ing - ly, "Take, eat! This is my
 It draws us to your lov - ing heart; it brings to us your
 de - part from you, for you are still a - mong your peo - ple

bod - y! Take, drink! This is my blood!"
 bless - ing, which nev - er will de - part.
 dwell - ing, as you have said you will.

Accompaniment

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *mf*. The music features a mix of chords and moving lines in both hands.

Second system of musical notation, continuing the accompaniment. It follows the same three-staff layout as the first system, with the grand staff and a separate bass clef staff. The musical texture remains consistent with the first system.

Third system of musical notation, continuing the accompaniment. It follows the same three-staff layout. The music continues with similar harmonic and melodic patterns.

Fourth system of musical notation, labeled "Opt. coda" at the beginning. It consists of three staves. The grand staff includes dynamic markings of *decresc.* and *poco rit.* The system concludes with a double bar line and repeat dots.

Accompaniment

The image shows a piano accompaniment for the hymn 'Around You, O Lord Jesus'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by a half note A4, and then a series of quarter notes: B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a quarter rest, followed by a series of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece concludes with a final chord in the treble staff (G4, B4, D5) and a final note in the bass staff (C3).

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The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats). The music features a mix of eighth and sixteenth notes, with some chords and rests.

The second system of musical notation continues the piece. It features a more complex texture with chords in the upper staff and a steady eighth-note bass line in the lower staff.

The third system of musical notation shows a continuation of the eighth-note bass line in the lower staff, while the upper staff has more melodic movement.

The fourth system of musical notation includes the instruction *Opt. coda* above the upper staff. The music concludes with a double bar line and repeat signs.

The fifth system of musical notation is the final system on the page. It includes the instruction *rit.* (ritardando) above the upper staff, indicating a slowing down of the tempo towards the end.

I believe in God, the Father Almighty, creator of heaven and earth.

I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead. On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.

I believe in the Holy Spirit, the holy catholic church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting. Amen.

Prayers of the People (petitions end "Lord, in your mercy... **hear our prayer.**")

Sharing the Peace of Christ

L: The peace of the Lord be with you always. **C: And also with you.**

MEAL

Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, through our local partnerships with the Helping Hands food ministry, and Family Promise of Great Falls. We appreciate your gifts of time, money, energy, and prayers to this work! If you are our guest today - either in person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: *Savior, Again to Your Dear Name* E. J. Hopkins/ arr. Robert Powell

Offering Response: Spirit, Open My Heart (refrain only) ACS #1043

Spirit, open my heart to the joy and pain of living.

As you love may I love, in receiving and in giving. Spirit, open my heart.

Savior, Again to Thy Dear Name We Raise

Sw. Flute 8, Strings 8
Gt. Bourdon 8, Sw. to Gt. 8
Ped. Soft 16, 8, Sw. to Ped.

Robert J. Powell
Tune: ELLERS
by **John Hopkins**

Moderato ♩ = 102

Duration: 2:15

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16

Musical score for measures 16-20. Treble clef, key signature of one sharp (F#). Measure 16 starts with a piano dynamic. Measures 17-18 feature a melodic line in the treble with a slur. Measure 19 has a half note in the treble and a dotted half note in the bass. Measure 20 continues the bass line with a dotted half note.

21

Musical score for measures 21-25. Treble clef, key signature of one sharp (F#). Measure 21 starts with a piano dynamic. Measure 22 has a melodic line in the treble with a slur and a fermata. Measure 23 has a melodic line in the treble with a slur. Measure 24 has a melodic line in the treble with a slur. Measure 25 has a melodic line in the treble with a slur.

26

Gt. + Geigen 8

Musical score for measures 26-29. Treble clef, key signature of one sharp (F#). Measure 26 has a piano dynamic and a fermata. Measure 27 has a melodic line in the treble with a slur and a fermata. Measure 28 has a melodic line in the treble with a slur. Measure 29 has a melodic line in the treble with a slur. Dynamics include "rit.", "mf", and "a tempo".

30

Musical score for measures 30-34. Treble clef, key signature of two flats (Bb, Eb). Measure 30 has a melodic line in the treble with a slur. Measure 31 has a melodic line in the treble with a slur. Measure 32 has a melodic line in the treble with a slur. Measure 33 has a melodic line in the treble with a slur. Measure 34 has a melodic line in the treble with a slur.

35

p

rit.

39 **Più lento**

p

Sw. { *p*

44

p

49

p

molto rit. e dim.

1043

Spirit, Open My Heart

Refrain

Spir-it, o - pen my heart to the joy and pain of

Capo 3: D G D G A⁷
F B \flat F B \flat C⁷

liv-ing. As you love may I love, iu re - ceiv - ing

Bm D/A G A⁷ Bm D/A Em
Dm F/C B \flat C⁷ Dm F/C Gm

and in giv-ing. Spir-it, o - pen my heart.

D G Em⁷ D G D
F B \flat Gm⁷ F B \flat F

1 God, re - place my ston - y heart with a heart that's
 2 Write your love up - on my heart as my law, my
 3 May I weep with those who weep; share the joy of

D G D G
 F B♭ F B♭

kind and ten - der. All my cold - ness and
 goal, my sto - ry. In each cold - ness and
 friend and neigh - bor. As I thought, word, and
 to

A⁷ Bm D/A G A⁷
 C⁷ Dm F/C B♭ C⁷

Refrain

fear deed, to your grace I now sur - ren - der.
 day, may my liv - ing bring you glo - ry.
 love will be my fin - est la - bor.

Bm Em⁷ D G² G
 Dm Gm⁷ F B♭² B♭

Offertory Prayer: **C: Gracious Provider, you set your immense treasures among us, opening your heart to the world. As we prepare to feast on your bountiful love, deepen our commitment to sharing those treasures with others, through our Savior, Jesus Christ. Amen.**

The Great Thanksgiving

L: The Lord be with you.

C: And also with you.

L: Lift up your hearts.

C: We lift them to the Lord.

L: Let us give thanks to the Lord our God.

C: It is right to give our thanks and praise.

L: It is indeed right... we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p. 190

Holy, holy, holy Lord. God of pow'r and might, heaven and earth are full of your glory, full of your glory. Hosanna, hosanna, hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna, hosanna, hosanna in the highest.

Great Thanksgiving

The presiding minister greets the assembly and invites all present to give thanks.

The Lord be with you.
And also with you.

Lift up your hearts.
We lift them to the Lord.

Let us give thanks to the Lord our God.
It is right to give our thanks and praise.

The presiding minister continues:

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise . . . Here the minister continues with the preface for the day, concluding: . . . we praise your name and join their unending hymn:

S 190

Ho-ly, ho-ly, ho-ly Lord, God of pow'r and

E B/D# C#m E/B A

might, heav-en and earth are full of your glo-ry,

B E/G# B/F# E A F#m7

full of your glo-ry. Ho - san - na, ho - san - na, ho -

B B⁷ E/G# C#m A F#m⁷

san-na in the high - est.

E/B C#m E/B B⁷ E F#m⁷ E/G# A

Bless-ed is he who comes in the name of the Lord. Ho -

E/B B^{sus} G#m/B A⁶ E B/A

san - na, ho - san - na, ho - san - na in the

E/G# C#m A F#m7 E/B C#m

high - est.

E/B B7 E F#m7 E/G# A E

Words of Institution and Lord's Prayer

C: Our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

Invitation to Communion

All who are hungry, come! The feast of grace is spread.

Lamb of God

ELW p.191

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world;
grant us peace, grant us peace, Lamb of God.

Hymn during Communion: Soul, Adorn Yourself with Gladness

ELW #488

1. Soul, adorn yourself with gladness, leave the gloomy haunts of sadness,
Come into the daylight's splendor, there with joy your praises render.
Bless the one whose grace unbounded this amazing banquet founded;
Christ, though heav'nly, high, and holy, deigns to dwell with you most lowly.
2. Hasten as a bride to meet him, eagerly and gladly greet him.
There he stands already knocking; quickly, now, your gate unlocking,
Open wide the fast-closed portal, saying to the Lord immortal:
"Come, and leave your loved one never; Dwell within my heart forever."
3. Now in faith I humbly ponder over this surpassing wonder
That the bread of life is boundless though the souls it feeds are countless;
With the choicest wine of heaven Christ's own blood to us is given.
Oh, most glorious consolation, pledge and seal of my salvation.
4. Jesus, source of lasting pleasure, truest friend, and dearest treasure,
Peace beyond all understanding, joy into all life expanding:
Humbly now, I bow before you, love incarnate, I adore you;
Worthily let me receive you, and, so favored, never leave you.

"Lamb of God" may be sung.

S191

Lamb of God, you take a-way the sin of the

A Em G D

This system contains the first two measures of the piece. The vocal line begins with a quarter note on G4, followed by a quarter rest, a quarter note on A4, and a quarter note on B4. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure has a whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2. The fourth measure has a whole note chord of D major (D2, F#2, A2) and a bass line with a whole note G2.

world; have mer - cy on us.

A Em C G

This system contains the next two measures. The vocal line continues with a quarter note on C5, a quarter rest, a quarter note on B4, and a quarter note on A4. The piano accompaniment continues with the same harmonic structure. The first measure has a whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of C major (C2, E2, G2) and a bass line with a whole note G2. The fourth measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2.

Lamb of God, you take a-way the sin of the

A Em G D

This system contains the final two measures of the piece. The vocal line begins with a quarter note on G4, followed by a quarter rest, a quarter note on A4, and a quarter note on B4. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure has a whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2. The fourth measure has a whole note chord of D major (D2, F#2, A2) and a bass line with a whole note G2.

world; have mer - cy on us.

A Em C G

Lamb of God, you take a-way the sin of the world;

A Em G D A

grant us peace, grant us peace, Lamb of God.

Esus E G D A



1 Soul, a - dorn your - self with glad - ness, leave the gloom - y haunts of sad - ness,
 2 Has - ten as a bride to meet him, ea - ger - ly and glad - ly greet him.
 3 Now in faith I hum - bly pon - der o - ver this sur - pass - ing won - der
 4 Je - sus, source of last - ing plea - sure, tru - est friend, and dear - est trea - sure,



come in - to the day - light's splen - dor, there with joy your prais - es ren - der.
 There he stands al - read - y knock - ing; quick - ly, now, your gate un - lock - ing,
 that the bread of life is bound - less though the souls it feeds are count - less;
 peace be - yond all un - der - stand - ing, joy in - to all life ex - pand - ing:



Bless the one whose grace un - bound - ed this a - maz - ing ban - quet found - ed;
 o - pen wide the fast - closed por - tal, say - ing to the Lord im - mor - tal:
 with the choic - est wine of heav - en Christ's own blood to us is giv - en.
 hum - bly now, I bow be - fore you, love in - car - nate, I a - dore you;



Christ, though heav' n - ly, high, and ho - ly, deigns to dwell with you most low - ly.
 "Come, and leave your loved one nev - er; dwell with - in my heart for - ev - er."
 Oh, most glo - rious con - so - la - tion, pledge and seal of my sal - va - tion.
 wor - thi - ly let me re - ceive you, and, so fa - vored, nev - er leave you.



Introduction

Lightly, but not rushed

8' (or 4'), 1 1/3'

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line of eighth notes with a descending eighth-note pattern. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment of quarter notes.

sim.

The second system continues the introduction. The upper staff maintains the eighth-note melodic line, while the lower staff continues with the quarter-note accompaniment. The dynamic marking *sim.* (sostenuto) is placed at the beginning of the system.

The third system of the introduction shows the continuation of the eighth-note melody in the upper staff and the quarter-note accompaniment in the lower staff.

The fourth and final system of the introduction concludes the piece with the same eighth-note melody and quarter-note accompaniment.

Tune: Johann Crüger, 1598–1662

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Introductions and Alternate Accompaniments for Organ, vol. 4, ISBN 978-0-8006-3917-4

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The first system of music consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The melody starts on D4, moving to E4, F#4, G4, and A4 in the first measure. The second measure contains a quarter rest followed by a half note G4. The third measure features a quarter note G4, a quarter note F#4, and a quarter note E4. The left-hand staff starts with a bass clef and a 4/4 time signature. The bass line begins with a quarter note D3, followed by quarter notes E3, F#3, and G3 in the first measure. The second measure contains a quarter note G3, a quarter note F#3, and a quarter note E3. The third measure features a quarter note D3, a quarter note C3, and a quarter note B2.

The second system of music consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The melody starts with a quarter note G4, a quarter note F#4, and a quarter note E4 in the first measure. The second measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure features a quarter note A3, a quarter note G3, and a quarter note F#3. The left-hand staff starts with a bass clef and a 4/4 time signature. The bass line begins with a quarter note D3, a quarter note C3, and a quarter note B2 in the first measure. The second measure contains a quarter note A2, a quarter note G2, and a quarter note F#2. The third measure features a quarter note E2, a quarter note D2, and a quarter note C2.

The third system of music consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The melody starts with a quarter note B3, a quarter note A3, and a quarter note G3 in the first measure. The second measure contains a quarter note F#3, a quarter note E3, and a quarter note D3. The third measure features a quarter note C3, a quarter note B2, and a quarter note A2. The left-hand staff starts with a bass clef and a 4/4 time signature. The bass line begins with a quarter note G2, a quarter note F#2, and a quarter note E2 in the first measure. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure features a quarter note A1, a quarter note G1, and a quarter note F#1.

Accompaniment

The image displays a piano accompaniment score in D major (two sharps) and 4/4 time. The score is marked *mf* (mezzo-forte). It consists of two systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The first system features a melody in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line. The music is characterized by a steady, rhythmic accompaniment with a mix of quarter and eighth notes.

System 1: Treble and Bass clefs. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (F#2, A2). The second measure has a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (G2, B2). The third measure has a treble staff with a half note chord (A4, C#5) and a bass staff with a half note chord (A2, C#3). The fourth measure has a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (B2, D3). A double bar line is present after the second measure.

System 2: Treble and Bass clefs. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a treble staff with a half note chord (C#5, E5) and a bass staff with a half note chord (C#2, E2). The second measure has a treble staff with a half note chord (D5, F#5) and a bass staff with a half note chord (D2, F#2). The third measure has a treble staff with a half note chord (E5, G#5) and a bass staff with a half note chord (E2, G#2). The fourth measure has a treble staff with a half note chord (F#5, A5) and a bass staff with a half note chord (F#2, A2). A 4/4 time signature change is indicated at the start of the fourth measure.

System 3: Treble and Bass clefs. Key signature: two sharps (F# and C#). The system contains five measures. The first measure has a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (G2, B2). The second measure has a treble staff with a half note chord (A4, C#5) and a bass staff with a half note chord (A2, C#3). The third measure has a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (B2, D3). The fourth measure has a treble staff with a half note chord (C#5, E5) and a bass staff with a half note chord (C#2, E2). The fifth measure has a treble staff with a half note chord (D5, F#5) and a bass staff with a half note chord (D2, F#2). A double bar line is present at the end of the system.

Introduction 1 (*Fugue*)

The first system of the introduction features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef staff contains whole rests for the first two measures.

The second system continues the melody in the treble clef. The left hand (l.h.) enters in the second measure with a half note G3. The treble clef continues with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3.

The third system shows the treble clef continuing with eighth notes: B2, A2, G2, F#2, E2, D2, C2, B1. The bass clef provides a steady accompaniment with eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1.

The fourth system features a treble clef with a half note G3, followed by eighth notes: A3, B3, C4, B3, A3, G3, F#3, E3. The bass clef continues with eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2.

The fifth system concludes the introduction. The treble clef has a half note G3, followed by eighth notes: A3, B3, C4, B3, A3, G3, F#3, E3. The bass clef continues with eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2.

Tune: Johann Crüger, 1598-1662

Arrangement: Glenn Wonacott; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 4, ISBN 978-0-8006-2362-3

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef with the same key signature, featuring a steady eighth-note accompaniment.

The second system of musical notation continues the piece. The upper staff features a more complex melodic line with beamed sixteenth notes and some rests. The lower staff continues with the eighth-note accompaniment, showing some rhythmic variation.

The third system of musical notation concludes the piece. The upper staff has a melodic line that ends with a fermata. The lower staff has an eighth-note accompaniment that also ends with a fermata. The system includes performance markings: *cresc. e rall.* in the first measure and *ff* in the final measure.

First system of a piano score in G major. The right hand begins with a whole rest, while the left hand plays a rhythmic eighth-note pattern. The right hand enters in the second measure with a melodic line. The system concludes with a double bar line.

Second system of the piano score. The right hand features a complex, rapid melodic passage with many beamed notes. The left hand continues with a steady eighth-note accompaniment. The system ends with a double bar line.

Third system of the piano score. The right hand has a melodic line with a dynamic marking of *ff* (fortissimo) at the end. The left hand plays a simple eighth-note accompaniment. Performance instructions include *cresc. e rall.* (crescendo and rallentando) and a fermata over the final notes. The system ends with a double bar line.

Introduction 2

First system of the 'Introduction 2' section. The music is in 2/2 time. The right hand plays a simple melodic line, and the left hand provides a steady eighth-note accompaniment. The system ends with a double bar line.

Second system of the 'Introduction 2' section. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The system ends with a double bar line.

A musical score for piano in G major (one sharp) and 4/4 time, consisting of four measures. The score is written for both the right and left hands.

Measure 1: The right hand plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand plays a half note G2, a half note B2.

Measure 2: The right hand plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand plays a half note G2, a half note B2.

Measure 3: The right hand plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand plays a half note G2, a half note B2.

Measure 4: The right hand plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand plays a half note G2, a half note B2.

Accompaniment

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff begins with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff begins with a quarter note G3, followed by eighth notes A3, B3, and C4. The system concludes with a double bar line.

The second system of the piano accompaniment consists of two staves. The upper staff features a melodic line with eighth and quarter notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The lower staff provides a harmonic accompaniment with eighth and quarter notes. The system concludes with a double bar line.

The third system of the piano accompaniment consists of two staves. The upper staff is characterized by a series of chords, primarily triads and dyads, with some eighth-note movement. The lower staff continues with a steady accompaniment of quarter and eighth notes. The system concludes with a double bar line.

The fourth system of the piano accompaniment consists of two staves. The upper staff features a melodic line with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), followed by a series of chords. The lower staff provides a harmonic accompaniment with quarter and eighth notes. The system concludes with a double bar line.

P: The body and blood of our Lord and Savior Jesus Christ strengthen us, unite us, and keep us in his grace. **C: Amen.**

L: Let us all pray... **C: Generous Host, you have shared your feast with us and made us new. Send us now to set tables of love and grace in our communities, that your liberating love might nourish the world into freedom, in the name of the crucified one, Jesus Christ our Lord. Amen.**

SENDING

L: God our tender parent, God the crucified one, God the reconciling Spirit, + bless you now and forever. **C: Amen.**

Sending Song: Day By Day

ELW #790

1. Day by day, your mercies, Lord, attend me, bringing comfort to my anxious soul.
Day by day, the blessings, Lord, you send me draw me nearer to my heav'nly goal.
Love divine, beyond all mortal measure, brings to naught the burdens of my quest;
Savior, lead me to the home I treasure, where at last I'll find eternal rest.
2. Day by day, I know you will provide me
strength to serve and wisdom to obey;
I will seek your loving will to guide me o'er the paths I struggle day by day.
I will fear no evil of the morrow, I will trust in your enduring grace.
Savior, help me bear life's pain and sorrow till in glory I behold your face.
3. Oh, what joy to know that you are near me
when my burdens grow too great to bear;
Oh, what joy to know that you will hear me when I come, O Lord, to you in prayer.
Day by day, no matter what betide me, you will hold me ever in your hand.
Savior, with your presence here to guide me, I will reach at last the promised land.

Introduction

♩ = 88

The musical score is written for piano in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each. The first system begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked as ♩ = 88. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a quarter rest, followed by quarter notes G3, A3, and B3. The second system continues the melody with quarter notes D5, C5, B4, and A4. The bass clef accompaniment continues with quarter notes C4, D4, E4, and F4. The third system features a more complex melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef accompaniment continues with quarter notes G4, A4, B4, and C5. The fourth system concludes the introduction with a melody of quarter notes D5, C5, B4, and A4. The bass clef accompaniment concludes with quarter notes G4, F4, E4, and D4.

Tune: Oskar Ahnfelt, 1813–1882

Arrangement: Rachel Trelstad Porter; copyright © 2009 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 9, ISBN 978-0-8006-2367-8

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Introduction

The first system of the introduction consists of three staves. The top staff is in treble clef with a 2/2 time signature and a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a quarter rest, and then a melodic line starting on G4. The middle staff is in bass clef and starts with a whole rest, followed by a quarter rest, and then a melodic line starting on G2. The bottom staff is also in bass clef and starts with a whole rest, followed by a quarter rest, and then a melodic line starting on G2. Organ registration markings 'I' and 'II' are placed above the first and second measures of the top and middle staves, respectively. A pedal instruction 'Ped: 16', 8'; II/Ped' is located below the bottom staff.

Ped: 16', 8'; II/Ped

The second system continues the introduction with three staves. The top staff has a melodic line with a fermata over the final note. The middle and bottom staves continue their respective melodic lines. Organ registration markings 'II' and 'I' are placed above the final notes of the top and bottom staves, respectively.

The third system concludes the introduction with three staves. The top staff features a melodic line with a fermata over the final note. The middle and bottom staves continue their respective melodic lines.

Tune: Oskar Ahnfelt, 1813–1882

Arrangement: David P. Dahl; copyright © 2009 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 9, ISBN 978-0-8006-3922-8

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System 1 of a musical score in B-flat major (two flats). It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The first measure of the top staff has a fermata over the final note. The second measure of the top staff has a fermata over the first note and is marked with a Roman numeral 'I'. The second measure of the middle staff has a fermata over the first note and is marked with a Roman numeral 'II'. The system concludes with a double bar line.

System 2 of the musical score. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The system concludes with a double bar line.

System 3 of the musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The system concludes with a double bar line.

Day by Day

1 Day by day, your mer - cies, Lord, at - tend me, bring - ing com - fort
2 Day by day, I know you will pro - vide me strength to serve and
3 Oh, what joy to know that you are near me when my bur - dens

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody consists of quarter and eighth notes. The bass line is primarily composed of chords, with some eighth-note accompaniment.

to my anx - ious soul. Day by day, the bless - ings, Lord, you send me
wis - dom to o - bey; I will seek your lov - ing will to guide me
grow too great to bear; oh, what joy to know that you will hear me

The second system continues the melody and bass line from the first system. The lyrics are aligned with the notes in the treble clef.

draw me near - er to my heav'n - ly goal. Love di - vine, be - yond all
o'er the paths I strug - gle day by day. I will fear no e - vil
when I come, O Lord, to you in prayer. Day by day, no mat - ter

The third system concludes the piece with the same musical notation as the previous systems. The lyrics are aligned with the notes in the treble clef.

mor - tal mea - sure, brings to naught the bur - dens of my quest; Sav - ior,
 of the mor - row, I will trust in your en - dur - ing grace. Sav - ior,
 what be - tide me, you will hold me ev - er in your hand. Sav - ior,

lead me to the home I trea - sure, where at last I'll find e - ter - nal rest.
 help me bear life's pain and sor - row till in glo - ry I be - hold your face.
 with your pres - ence here to guide me, I will reach at last the prom - ised land.

Text: Carolina Sandell Berg, 1832–1903; tr. Robert Leaf, 1936–2005
 Music: BLOTT EN DAG, Oskar Ahnfelt, 1813–1882
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Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and quarter notes, with some chords and rests.

The second system of musical notation consists of three staves, continuing the piece. It maintains the same key signature and rhythmic patterns as the first system, with some changes in chord voicings and melodic lines.

The third system of musical notation consists of three staves. This system introduces more complex rhythmic patterns, including sixteenth notes and eighth-note runs, particularly in the upper staves.

The fourth system of musical notation consists of three staves, concluding the piece. It features a final cadence with sustained notes and rests, ending with a double bar line.

Accompaniment 1

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a steady eighth-note accompaniment in the bass line and a more complex melodic line in the treble line, including chords and eighth-note patterns.

The second system continues the accompaniment. The bass line maintains its eighth-note pattern, while the treble line introduces some chordal textures and rests. The overall texture remains consistent with the first system.

The third system shows further development of the accompaniment. The bass line continues with eighth notes, and the treble line features more active melodic passages with eighth-note runs and chords.

The fourth system concludes the accompaniment. The bass line continues its eighth-note accompaniment, and the treble line features a final melodic phrase with chords and rests.

Accompaniment 2

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The music is written in a 4/4 time signature. The upper staff begins with a quarter note G4, followed by eighth notes A4-B4-C5, and then a half note D5. The lower staff begins with a half note G3, followed by quarter notes A3-B3, and then eighth notes C4-D4-E4-F4.

The second system of music consists of two staves. The upper staff continues with eighth notes G4-A4-B4-C5, followed by a half note D5, and then eighth notes E5-F5-G5. The lower staff continues with eighth notes G4-A4-B4, followed by quarter notes C4-D4-E4, and then eighth notes F4-G4-A4-B4.

The third system of music consists of two staves. The upper staff begins with eighth notes G4-A4-B4-C5, followed by a half note D5, and then eighth notes E5-F5-G5. The lower staff begins with eighth notes G4-A4-B4, followed by quarter notes C4-D4-E4, and then eighth notes F4-G4-A4-B4.

The fourth system of music consists of two staves. The upper staff begins with eighth notes G4-A4-B4-C5, followed by a half note D5, and then eighth notes E5-F5-G5. The lower staff begins with eighth notes G4-A4-B4, followed by quarter notes C4-D4-E4, and then eighth notes F4-G4-A4-B4. The system concludes with a double bar line.

L: Go in peace. Care for others as God cares for you. **C: Thanks be to God!**

Postlude: *Trumpet Tune*

William Phemister

for Susan Phemister
Trumpet Tune

William Phemister

- I: Principals 8, 2
- II: Solo Trumpet
- III: Flutes 8, 2
- Ped. Principals 16, 4

With dignity ♩ = 80

Duration: 2:45

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12

1

2

III {*mf*}

15

18

21

Ped. Solo

f

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24

resume original pedal
mf

This system contains measures 24, 25, and 26. It features a grand staff with treble and bass clefs. Measure 24 has a treble clef with a key signature of two flats and a bass clef with a key signature of one flat. Measure 25 has a treble clef with a key signature of two flats and a bass clef with a key signature of one flat. Measure 26 has a treble clef with a key signature of two flats and a bass clef with a key signature of one flat. A text instruction 'resume original pedal' is placed above the bass staff in measure 26, and the dynamic marking '*mf*' is placed below the bass staff in measure 26.

27

This system contains measures 27, 28, and 29. It features a grand staff with treble and bass clefs. Measure 27 has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. Measure 28 has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. Measure 29 has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. The time signature changes from 4/4 to 5/4 in measure 29.

30

I
mf

II
f

This system contains measures 30, 31, and 32. It features a grand staff with treble and bass clefs. Measure 30 has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. Measure 31 has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. Measure 32 has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. The time signature changes from 4/4 to 5/4 in measure 32. The first ending is marked with a Roman numeral 'I' and the dynamic '*mf*', and the second ending is marked with a Roman numeral 'II' and the dynamic '*f*'.

33

This system contains measures 33, 34, and 35. It features a grand staff with treble and bass clefs. Measure 33 has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. Measure 34 has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. Measure 35 has a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. The time signature changes from 5/4 to 4/4 in measure 35.

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37

40

43

46

gradual broadening to the end

ff